

2000-2001



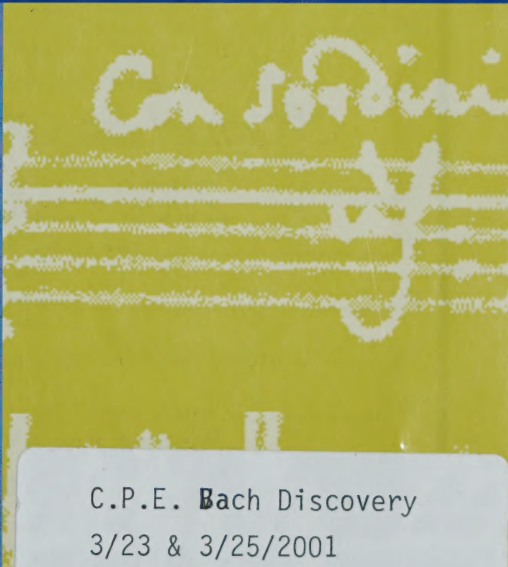
Season

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C.P.E. Bach Discovery  
3/23 & 3/25/2001



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## C.P.E. Bach Discovery

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# SING-AKADEMIE<sup>zu</sup> BERLIN



GEGRÜNDET 1791

Berlin, March 23 2001

Dear members and friends of the Handel & Haydn Society !

Today's performance of the "Hymn of Thanks and Friendship" by Carl Philipp Emanuel Bach is a special event in the long history of the Handel & Haydn Society. The original musical materials were believed to be lost for more than half a century. The Sing-Akademie zu Berlin which owns the sources is proud and glad that this first performance after more than 200 years will be realized by the Handel & Haydn Society under the direction of Christopher Hogwood. We send our thanks and congratulations to all participants.

The Sing-Akademie zu Berlin, established in 1791 by Carl Friedrich Christian Fasch, is the oldest mixed choral society with a continuous history in Europe. The Handel & Haydn Society, founded in 1815, and the Sing-Akademie zu Berlin share the same spirit and the same roots: both have won an international reputation for their performances of the music of the baroque masters, including Bach and Handel.

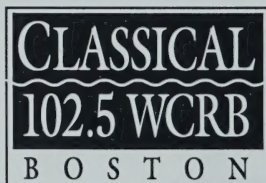
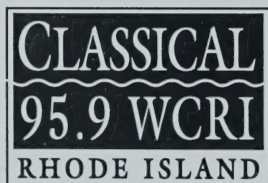
Thanks for the re-discovery of this work are due in the first place to Christoph Wolff who succeeded in locating the long believed lost music archive of the Sing-Akademie in the Ukrainian capital Kiev in 1999 and to the Packard Humanities Institute, whose support enabled the scholarly use of the collection in Kiev. In January 2001, the Ukrainian Government agreed to return this extraordinary music collection to the Sing-Akademie zu Berlin. This development would not have been possible without the support of our American friends and promoters.

We are looking forward to presenting concerts of musical discoveries in the future and we are confident that the music archive of the Sing-Akademie will soon be accessible to a broad public and hope that international musical co-operation unrestricted by political boundaries will continue to be possible.

With kindest regards and many thanks to the Handel & Haydn Society and to its Artistic Director Christopher Hogwood.

Michael Rautenberg  
Board of Directors

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## 2000-2001 SEASON

Friday, March 23 at 8:00 p.m.  
Sunday, March 25 at 3:00 p.m.  
Symphony Hall

Handel & Haydn Society Period Orchestra  
Christopher Hogwood, *conductor*

Sharon Baker, *soprano*  
Pamela Dellal, *mezzo-soprano*  
Nils Brown, *tenor*  
Christòpheren Nomura, *baritone*  
Christopher Krueger, *flute*

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### CARL PHILIPP EMANUEL BACH (1714-1788)

*Dank-Hymne der Freundschaft* (H 824e)  
*Part One*

— Intermission —

Flute Concerto in D Minor (H 484.1)

*Allegro*  
*Un poco andante*  
*Allegro di molto*

Christopher Krueger, *flute*

*Dank-Hymne der Freundschaft*  
*Part Two*

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*The program runs for approximately two hours.*

*The audience is respectfully asked to turn off all electronic watches, paging devices,  
and cellular phones during the performance.*

# H&H Program Notes

## MASTERPIECE FOUND

*Today's performance of the Hymn of Thanks and Friendship by Carl Philipp Emanuel Bach is the first since the premiere of this ambitious cantata in 1785. The source material for this piece, which is likely to have been composed for Duke Peter of Curland (1724-1800), is among the rich holdings of the archives of the Berlin Sing-Akademie lost since World War II and re-discovered in the Ukrainian capital of Kiev in 1999. This performance may be regarded as a symbol of international cooperation in making a most valuable music collection available to the public.*

**D**ANK-HYMNE der Freundschaft, ein Geburtstagsstueck" reads the prosaic entry for this piece in the *Catalogue of Carl Philipp Emanuel Bach's Estate*, published in Hamburg a year after the composer's death. Only the remark that the composition consists of two parts and that it requires a very large orchestra including trumpets, timpani, and horns as well as the regular woodwind and strings gives a hint that this piece was not just one of the many occasional compositions that C. P. E. Bach wrote as music director of the free imperial city of Hamburg between 1769 and 1788.

The first, and more extended part of the work is a hymn of thanksgiving to God and addresses in general terms the Almighty who has wisely and mercifully ordered the universe. Biblical verses taken from various Psalms and set as choruses serve as a framework for a sequence of

recitatives and arias. The text, whose poetical merits at first sight seem doubtful, though its tone is reminiscent of Gottfried van Swieten's libretto for Haydn's *Creation*, cleverly arranges images of strong theological significance to show that all creation ought to give praise and thanks continuously to the Lord. A close look reveals that the text is a rich source for musical inspiration: the seraph tuning his harp for song (no. 2) or the sound of the trumpets announcing the day of judgment (no. 12).

Particularly attractive is the arietta (no. 9) evoking the picture of a Zion in heaven, alluding to the soft western winds and leading eventually to the singing of the Angels culminating in the Sanctus (no. 10), the Angels' song. C. P. E. Bach probably asked for a text of this kind in



**C.P.E. Bach**

order to include his *Heilig* for double choir, a famous piece ever since its publication in 1779 and a regular ingredient for many a festive composition of his Hamburg years. The other aria texts are equally suited to the needs of the composer. The aria "Der Vogel sings den Lueften" (no. 5) offers a sharp contrast between the serenity of the birds in the air and the cattle on the meadow on the one hand, and the fiery lion in the desert on the other, providing the composer with an opportunity for the "tone-painting" then widely in vogue throughout Germany. The most extended part of the hymn is

the final chorus of part I, with alternating verses of Psalm 150 and a strophic text to be sung to the melody of the Hymn "Lobt Gott, ihr Christen allegleich".

The second part of the oratorio takes up the serene and joyous mood of the aria no. 4, and the text becomes more personal—alluding to friendship and to the birthday of a noble person, though not revealing his Christian name. The oratorio ends with an extended strophic song whose stanzas display a maximum of variety in their instrumentation.

It is obvious that the *Hymn of Thanks and Friendship* was destined for an important (and surely wealthy) individual, but apart from the sparse

information given in the 1790 *Estate Catalogue* nothing is known about the origins and intentions of the work. It therefore requires detective work to learn more about the genesis and performance history of this cantata.

The extant musical parts give the names of several singers on whom C. P. E. Bach regularly relied, thus making it clear that the piece was not only composed but also performed in Hamburg. A systematic survey of the Hamburg press revealed, however, no mention of a performance of this large-scale work in any of the local newspapers. The fact that the continuo part is not labeled "Organo" as usual but

## OBSCURITY, DISAPPEARANCE, AND REDISCOVERY

Sometime after 1805, the autograph score and the complete set of original parts of this work along with a major part of C. P. E. Bach's estate came into the possession of the Berlin Sing-Akademie, established in 1791. Restrictive regulations prevented the extraordinary music archive of this institution being made available for scholarly research, and therefore the piece was still unknown in 1943 when the holdings of the Berlin Sing-Akademie were evacuated to Silesia for safe-keeping during the final years of World War II. Only in the summer of 1999 did a team of scholars from Harvard University lead by Professor Christoph Wolff, then Dean of the Graduate School of Arts and Sciences, and Patricia Grimsted of the Ukrainian Research Institute, manage to trace the archives to the Ukrainian capital of Kiev, where, at one of the branches of the National Archives, the material was found nearly complete and in excellent condition.

The *Hymn of Thanks and Friendship*, dated 1785, was among the first items that could be studied in more detail during a second research trip in October 1999. All those present were struck by the musical ambitions of the 71-year old composer. As a result of complex negotiations a treaty has recently been signed by the Ukrainian and German governments that secures the scholarly use of the material and the return of the entire collection to Berlin. Many musical projects will benefit from the Ukrainian government's decision, including the Complete Works Edition of the composer (at the Packard Humanities Institute and located since 1998 in Cambridge). Today's performance of the *Hymn of Thanks and Friendship* by Carl Philipp Emanuel Bach will be the first since the premiere in 1785.

—Ulrich Leisinger



"Fundament" might even be an indication that the original performance was not intended for one of Hamburg's churches, but for a private venue. It is worth remembering that in 1712 the premiere of the so-called Brockes Passion by Reinhard Keiser took place in a private home in Hamburg before an audience of 500!

Emanuel Bach, who felt uncomfortable when working under the pressure of a deadline, carefully noted the dates of composition of each part of the work at the end of the score. Part I was begun on January 2, 1785 and finished on January 18, the second part was composed within a week between January 19 and 24. We may strongly assume that this astonishingly short period of compositional activity reflects the lack of time between receiving text for this occasional composition and the date of performance.

In this context the only letter known to have been written by the composer in this period of hectic compositional activity in January 1785 is of special importance. It is addressed to Carl Wilhelm Ramler, Bach's friend, the famous Berlin poet of odes and oratorio texts. In this short letter written immediately after Bach had finished composing the first part, the composer nervously asks: "Tell me openly, for certain reasons: has the Duke of Curland, with whom you have often dined, ever said anything to you about me? And if so, what?" Unfortunately Ramler's response has not been preserved.

Peter von Biron, duke of the Baltic

state of Curland, which in 1795 fell to Russia, was one of the most eminent patrons of C. P. E. Bach. When Peter succeeded to the title in 1772, Bach dedicated a set of six published concertos (Wq 43) to him. Several autograph sources now preserved in Hamburg,

Vienna, and elsewhere contain a note "Mietau" in the composer's hand, thus referring to the capital of Peter von Biron's duchy. From other documents we know that one of the first

public performances of C. P. E. Bach's famous *Heilig* for double choir formed part of the wedding ceremonies of Duke Peter and Dorothea von Medem in 1779. A manuscript from the Berlin Sing-Akademie that went unnoticed until now reveals that the aria "Fuersten sind am Lebensziele allen andern Menschen gleich" composed in late 1785 was destined for a pasticcio cantata for the birthday of this noble ruler.

Peter von Biron's birthday was February 12 and would perfectly explain the haste in preparing the score and the performance material of the *Hymn of Thanks and Friendship* in January 1785. Born in 1724, he was an elderly man on his third marriage, to which the last three stanzas of the final movement of the libretto seem to allude. From C. P. E. Bach's letter to Ramler we learn that the Duke of Curland was in Berlin in early 1785, and from other documents we know that he intended to continue on to the famous Carlsbad spa.

No known documents indicate that he actually visited Hamburg to celebrate his 61st birthday, but it seems likely that

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*It is obvious that the Hymn of Thanks and Friendship was destined for an important (and surely wealthy) individual ...*

---

Peter von Biron was not only the promoter of the most important performance of Handel's *Messiah* in eighteenth-century Germany (the performance took place with a band of 400 under the direction of Johann Adam Hiller, the duke's honorary Capellmeister and later Thomascantor in Leipzig, in the Berlin Domkirche on May 19, 1786), but that he also commissioned this most ambitious cantata by the Hamburg Bach.



Carl Philipp Emanuel Bach is mainly regarded nowadays as a keyboard composer. But his compositions for solo flute (soli with and without accompaniment, trio sonatas, quartets, and concertos) total more than thirty works and cover nearly his entire creative career from the time around 1735 when he was a student in Frankfurt/Oder until the very last years of his life. According to the catalogue of his estate, C. P. E. Bach left four flute concertos, all of which exist in versions for keyboard instruments as well and some in versions for other instruments. Three of these pieces apparently originated as concertos for violoncello and one as a concerto for organ. New research, greatly supported by the re-discovery of the sources from the Berlin Sing-Akademie, makes it evident that C. P. E. Bach composed at least two additional concertos for flute and orchestra, in D minor (H 484.1) and D major (after Wq 13) respectively. These works are listed in the estate catalogue as keyboard concertos only. However, the evidence of manuscript copies stemming from C. P. E. Bach's Berlin years (1740-67), when he was a musician at the court of Frederick the Great, leaves no doubt that these concertos were originally conceived for the flute and only later

reworked for the harpsichord. When Bach entered these two concertos in his list of his own compositions during the last years of his life he seems to have simply overlooked the fact that they were originally intended for the flute.

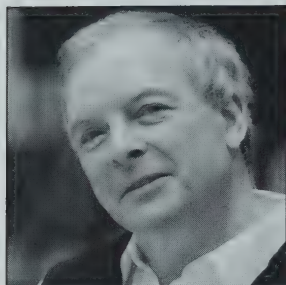
The concerto in D minor (H 484.1) belongs to a group of highly expressive concertos and chamber music composed around 1747 showing C. P. E. Bach at his best. It seems likely that the visit of his father in May 1747, and especially the famous trio-sonata for flute, violin and basso continuo from the *Musical Offering* composed for Frederick the Great, inspired C. P. E. Bach's interest in music for the flute. The flute teacher to the Prussian King, Johann Joachim Quantz, was so impressed by his younger colleague's work that he decided to include large portions of the final movement in a collection of so-called Solfeggi, studies intended for teaching purposes. The lyrical middle movement in the key of D Major contrasts sharply with the two restless outer movements. The whole concerto is therefore an impressive representation of the age of the *Empfindsamkeit* in mid-18th-century Germany.

© Ulrich Leisinger

*Executive Editor of Carl Philipp Emanuel Bach: The Collected Works And Research Fellow at the Bach-Archiv Leipzig, Ulrich Leisinger also edited Dank-Hymne der Freundschaft for this performance.*

# H&H Artist Profiles

## Christopher Hogwood, *Conductor*



Since founding The Academy of Ancient Music in 1973, Christopher Hogwood has gained international recognition as a pioneer in the field of Historically Informed Performance. H&H Artistic Director since 1986, Mr. Hogwood is also Associate Director of the Beethoven Academie in Antwerp, Principal Guest Conductor of the Kammerorchester Basel and the Orquesta Ciudad de Granada, and Artistic Director of the National Symphony Orchestra's annual Mozart Summer Festival in Washington, D.C. Active as an operatic conductor, Mr. Hogwood appears as a regular guest of Opera Australia and returns to Deutsche

Oper Berlin this season for a staged production of Mendelssohn's arrangement of Bach's *St. Matthew Passion*. In addition, he conducts *The Magic Flute* at Stockholm Royal Opera this season and begins next season with Haydn's *Orfeo* at the Royal Opera House, Covent Garden. Other engagements this season include the Toronto Symphony Orchestra, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Monte Carlo, and the Mahler Chamber Orchestra. He also continues his project of recording the complete Gade Symphonies with Danish National Radio Symphony Orchestra. Mr. Hogwood has written a number of books including his highly esteemed biography of Handel, and has made his mark in television and video and as a popular broadcaster on a wide range of musical topics. He has a celebrated catalogue of recordings for Decca on the L'Oiseau-Lyre label. Mr. Hogwood possesses a number of fine keyboard instruments, ranging from a 16th-century Italian harpsichord to a 19th-century piano once the property of Weber.

## Sharon Baker, *Soprano*

Soprano Sharon Baker is internationally recognized for her purity of tone and engaging stage presence in opera, oratorio and recital. This season, Ms. Baker will be performing Mozart's *Requiem* with Boston Baroque, Pergolesi's *Stabat Mater* in collaboration with Peter Martins and the New York City Ballet and will record Mozart's *Impresario* and its contemporary, *The Beneficent Dervish* with Boston Baroque. Recent concert highlights include the U.S. premiere and recording of the newly discovered opera, *Der Stein der Weisen* with Boston Baroque, performances of Handel's *Triumph of Time and Truth* on tour in Germany and Italy, and Handel's *Orlando* presented at the Getty Museum in Los Angeles. Ms. Baker is a favorite soloist with many of Boston's period orchestras including the Handel & Haydn Society and the Boston Cecilia Society, as part of its annual Handel Oratorio Series. Ms. Baker is an advocate for newly composed American opera and has performed in premieres of Philip Glass and Robert Aldridge, among others. Ms. Baker has numerous recordings and is featured on a new recording of Handel's *Triumph of Time and Truth* with Aston Magna.





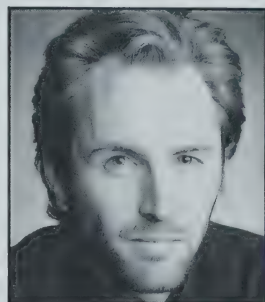
## Pamela Dellal, *Mezzo-Soprano*



Mezzo-soprano Pamela Dellal has sung under such renowned conductors as Christopher Hogwood, Roger Norrington, and William Christie. She made her Lincoln Center debut under Christie with H&H at Avery Fisher Hall. Other ensembles which have presented Ms. Dellal include the Tokyo Oratorio Society, Boston Baroque, the Boston Early Music Festival, and Aston Magna. She has toured extensively and made numerous recordings as a member and Acting Director of Sequentia's women's ensemble Vox Feminae. Ms. Dellal is a founding member of Favella Lyrica, which has been featured on several prestigious series across the U.S. In addition to major opera roles and concert works, her broad repertoire includes contemporary works by Scott Wheeler, Ruth Lomon, and others. She has recorded for BMG, Dorian, Meridian, and KOCH International Classics.

## Nils Brown, *Tenor*

This season Nils Brown sang one of the first tenor operatic roles ever written in a four hundredth anniversary production of Jacopo Peri's *Euridice*, the first opera for which a complete score exists, for Long Beach Opera. Upcoming performances include Schoenberg's version of Mahler's *Das Lied von der Erde* for chamber orchestra. Mr. Brown is also featured in a cantata program of works by Weckmann and J. S. Bach, with San Francisco's American Bach Soloists. As a recitalist Mr. Brown frequently appears with fortepianist Andrew Appel. A new recording of Haydn's Italian Duets and English Canzonetti features Nils Brown, Anne Monoiyos and the Four Nations Ensemble and is available on the label ASV. Nils Brown has also recorded for KOCH, Analecta, Newport Classics, Classical Kids, and CBC Records. These performances mark Mr. Brown's H&H debut.



## Christòphenen Nomura, *Bass*



Christòphenen Nomura's recent engagements include performances with Apollo's Fire in Cleveland, the Bethlehem Bach Festival, his debut with Dallas Opera, and his Lincoln Center "Art of the Song" debut this past season with a performance of Schubert Songs. His schedule has included solo and operatic appearances with the Boston Symphony Orchestra, the Vancouver Symphony, the Carmel Bach Festival, the Utah Symphony, the New York Chamber Symphony, Tanglewood Music Center, and Boston Lyric Opera. Recordings include Mr. Nomura's solo debut performing Schubert's *Die schöne Müllerin*, the Monteverdi's

*Vespers of 1610* with Boston Baroque, and most recently Bach's *Christmas Oratorio* with the Bach Choir of Bethlehem (PA). A frequent guest of the H&H stage, his most recent engagement was last season's production of Handel's *Semele*, conducted by Christopher Hogwood.

## Christopher Krueger, *flute*

H&H principal flutist for over twenty years, Christopher Krueger has also performed as principal flutist with the Boston Symphony, the Boston Pops and Boston Esplanade Orchestra, the Orpheus Chamber Orchestra, Boston Ballet, and Cantata Singers, among other organizations. Currently, Mr. Krueger is a member of Collage New Music, Emmanuel Music, and is principal flutist with the New Hampshire Symphony. His career as a baroque flutist has taken him throughout the United States, Europe, Eastern Europe, and Australia,



performing as soloist on the Great Performers Series and Mostly Mozart Festival at Lincoln Center and at Tanglewood. Mr. Krueger was a founding member of the Emmanuel Wind Quintet, winner of the 1981 Walker W. Naumberg Award for Chamber Music. His recordings can be heard on Sony, DG, EMI, Nonesuch, Pro Arte, Telarc and Koch. Mr. Krueger has recently been appointed Assistant Professor of Music at the University of Massachusetts at Amherst.

## The Handel & Haydn Society

The Handel & Haydn Society is considered one of America's premier chorus and period instrument ensembles. Under the artistic direction of internationally renowned conductor Christopher Hogwood since 1986, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). Continuing H&H's tradition of artistic innovation, the 1995-1996 season featured a fully staged opera production of Gluck's *Orfeo ed Euridice* with the Mark Morris Dance Group. In recent seasons H&H has offered semi-staged productions of two operas by Handel: *Julius Caesar* with Sylvia McNair as Cleopatra and *Semele* with Meredith Hall in the title role. In addition to performances at Boston's Symphony Hall, H&H also features concerts at New England Conservatory's Jordan Hall and Sanders Theatre at Harvard University. H&H's innovative educational outreach program brings the joy of classical music to more than 10,000 students each year in 50 public schools throughout Massachusetts.

## H&H ORCHESTRA

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Daniel Stegner, *concertmaster*  
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 Jane Starkman  
 Krista Buckland Reisner  
 Clayton Hoener  
 Judith Eissenberg  
 Dianne Pettipaw  
 Mark Beaulieu  
 Etienne Abelin  
 Anne-Marie Chubet

### VIOLIN II

Linda Quan\*  
*Dr. Lee Bradley III Chair*

Lena Wong  
 Etsuko Ishizuka  
 Barbara Englesberg  
 Julia McKenzie  
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 Guiomar Turgeon  
 Jessica Stensrud

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David Miller\*  
*Chair funded in memory*  
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 Scott Woolweaver  
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*Candace & William*  
*Achtmeyer Chair*

Phoebe Carrai  
 Reinmar Seidler  
 Alice Robbins  
 Timothy Merton

### BASS

Michael Willens\*  
*Amelia Peabody Chair*

Deborah Dunham  
 Anne Trout

### FLUTE

Christopher Krueger\*  
 Wendy Rolfe

### OBOE

Marc Schachman\*  
*Chair funded in part by*  
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 Sharon Kelley  
 Shannon Larkin  
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Marylène Altieri  
 Katharine Emory  
 Susan Byers Paxson  
 Deborah Leath Rentz  
 Kamala Soparkar  
 Letitia Stevens  
 Mary Ann Valaitis

### TENOR

James DeSelms  
 Gerald Thomas Gray  
 Stuart M. Grey  
 Murray Kidd  
 Randy McGee  
 Terence McKinney  
 Mark Sprinkle

### BASS

Jonathan Barnhart  
 Peter Gibson  
 Herman Hildebrand  
 Brett R. Johnson  
 David Kravitz  
 David McSweeney  
 Clifford Rust  
 Daryl Yoder

*The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation.*



## C.P.E. Bach: *Dank-Hymne der Freundschaft*

*(Hymn of Thanks and Friendship)*

English Translation by Ulrich Leisinger

### ERSTER TEIL

#### 1. Chorus

Danket dem Herrn, denn er ist freundlich,  
und seine Güte währet ewiglich. (Psalm 107,1)

#### 2. Accompanied Recitative (Bass)

Du Einziger,  
auf den der Schöpfung Blicke sehn,  
Allmächtiger,  
den sie um Speise flehn,  
der Welten Herr,  
dem jeder Tag mit Millionen Zungen,  
so lang das Heer des Himmels glänzt,  
ein würdig Lob gesungen,  
denn wie du selbst,  
ist dieses unbegrenzt!  
Der Seraph stimmt die Harfe zum Gesange,  
der Andacht höchster Schwung beginnt;  
doch bald errödet seine Wange,  
er schweigt, sich selbst zu schwach,  
und sinnt:

#### 3. Aria (Bass)

Wie soll dir Erd und Asche danken,  
der jeder Odem Wohltat ist?  
Sie preist und schwindelt beim Gedanken,  
der dich zu bilden sich ermißt.  
Mit Zittern nennt sie deinen Namen:  
"Jehova!"; sinkt zum Staube hin  
und stammlet mit betrübtem Sinn  
zu deines Seraphs Hymne:  
"Amen, amen!"

#### 4. Recitative (Tenor)

Und du, Herr Zebaoth, so unbegreiflich groß,  
dass dich des Himmels Schoß nicht fassen kann,  
und du bist unser Gott, bist unser Vater,  
dem wir trauen, bist uns ganz lieb,  
ganz Vatersinn;  
auf diese Welt herabzuschauen,  
zu segnen, ist dein einziges Bemühn.  
Du Heiliger! du Reiner!

### PART I

O give thanks unto the Lord, for He is good:  
for His mercy endureth for ever. (Psalm 107: 1)

O Eternal One,  
to whom the eyes of all creation are directed,  
Almighty One,  
of whom they beg nourishment,  
Lord of all worlds,  
who is devotedly praised  
by millions of tongues each day  
as long as the heavenly host shines,  
for like you  
this praise is unlimited.  
The seraph tunes his harp for song, to reach  
the highest pitch of devotion,  
but soon his cheek blushes,  
he is silent, feeling himself too weak,  
and wonders:

How can dust and ashes, for whom  
every breath is a comfort, thank you?  
They praise you but they grow feeble,  
whenever daring to imagine what you are like.  
Trembling they call your name,  
"Jehovah;" they sink to dust  
and stammer, sorely grieved,  
when hearing your seraph's hymn:  
"Amen, amen!"

But you, Lord Sabaoth, so inscrutably great,  
that the bosom of heaven cannot embrace you,  
you are our God, you our Father,  
in whom we trust, you are full of affection for us,  
and entirely filled with paternal understanding,  
it is your main concern  
to oversee this world from above and bless it.  
O Holy One, O Pure One,

nimmst sogar auf deinem Dankaltar  
den Weihrauch von geschaffnen Händen an!  
Du neigst dein Ohr zu unserm Flehn,  
dein Auge blickt, uns Segen auszuspähn,  
Gefahren abzuwenden.  
Geleitet, Herr, von deinen Händen,  
von deiner Vaterlieb versorgt,  
geschützt von deiner Macht,  
der Wind und Meer gehorcht,  
gehn wir den Pfad durch eine Welt,  
in welcher nie ein Sperling fällt,  
als nur auf dein Geheiß,  
in welcher nie ein grünes Reis verwelkt,  
das du nicht welken hießest  
und weis und gütig welken ließest:  
Drum singt dir auch mit Wonneseang die  
Schöpfung Dank.

### 5. Aria (Soprano)

Der Vogel singts den Lüften:  
Wie weise, wie gütig ist er!  
Die Herde sagt's den Triften:  
Wie mild ist unser Herr!

Ihm hallt in Wüsteneien  
des Löwen Dank vom Fels zurück,  
und junge Raben schreien  
und danken ihm des Lebens  
Glück.

### 6. Recitative (Tenor)

Ja, singe nur, o Schöpfung,  
deines Schöpfers Ehre,  
du Luft, du Wald, du Flur!  
Ich stimme mit in eure Chöre  
und danke dem, der mich gemacht,  
der mich ans Licht gebracht,  
an dessen Hand mein erster Schritt  
auf meiner Pilgerbahn begann,  
und dessen Huld mit jedem Tritt  
auf neue Freuden sann.  
Es zogen um mich Wetterwolken, Herre,  
er dräute, murrend flohen sie zurück.  
Er wandelte des Unmuts Zähre  
in frohes Lächeln über Glück.  
Was ich nur bin,  
ist Gabe seiner Liebe,  
und wenn mir nichts  
als nur ein Atem bliebe,  
so säng ich ihn  
zu seinem Lobe hin.

you even accept incense from busy hands  
on your altar of thanksgiving.  
You incline your ear unto our prayer,  
your eye looks around to seek our blessing  
and to avert danger.  
Led, O Lord, by your hands,  
cared for by your paternal love,  
preserved by your power,  
which wind and sea obey,  
we follow our path in a world  
where no sparrow falls  
but at your command,  
where no blade of grass fades  
unless you command it to fade  
and wisely and mercifully make it fade:  
Therefore, the whole creation full of joy sings  
its thanks to you.

The bird sings it to the breezes:  
How wise, how merciful is He.  
The flock tells it to the pastures:  
How gentle is our Lord!

In the desert, the lion's thanks  
roar back to Him from the rocks,  
and young ravens cry out  
and thank Him for the good fortune of  
their lives.

O creation, air, forest,  
fields: sing to the  
honor of your creator.  
I will join your choirs  
and thank the One who has made me,  
who has brought me into the light,  
who took my hand from the first step  
of my pilgrimage  
and whose grace provided new pleasures  
with every single step.  
When I was surrounded by dark clouds,  
He threatened and they angrily retreated.  
He turned the tears of fear  
into joyous smiles of happiness.  
Whatever I am  
is a gift of His love,  
and if there remained in me  
but a single breath,  
I would sing to Him  
and to His praise.

(Please, turn page quietly.)

**7. Aria (Tenor)**

O Vater! Bei diesem Gedanken,  
wie wallt dir voll Liebe die Brust!  
Wie klopf sie, wie dehnt sie die Schranken,  
voll innigster, seligster Lust!

Fest stakt das Herz vor Empfindung  
des Herrn der Welt, Jehova, Zebaoth!  
O welche, welche Verbindung,  
dess Kind bin ich, und Vater ist mir Gott.

**8. Recitative (Soprano)**

Und doch seh ich zurück auf jene Bahn,  
die ich durchwandelte,  
wie schlüpf'ig oft sie war,  
wie mancher Dorn den Fuß verletzte,  
wie manche drohende Gefahr  
das Pilgerherz in Schrecken setzte.  
Seh ich sie nun dem Vaterlande  
nahn,  
wo ew'ger Frühling herrscht  
und keine Dornen sprossen  
und wo von deiner Huld umflossen  
nur Freud das Herz bewegt,  
so jauchz ich, dass ich sie  
so weit zurückgelegt.

**9. Aria (Tenor)**

Schon schimmern durch graulichte Nebel  
von ferne die güldenen Zinnen,  
sie leuchten wie Sterne  
im Rosenlicht der Ewigkeit.  
Schon weht mir der West paradiesische Düfte  
sanft lispelnd entgegen,  
bebalsamt die Luft mit Vorgefühl der Seligkeit.  
Schon hör ich die Jubel der seligen  
Chöre,  
die Hymnen der Andacht,  
ich höre der Himmelsharfen reinen Klang.  
Laut schallt es, das Heilig!  
der Engel, der Brüder,  
mit Cimbälton hallen die Himmel es  
wieder,  
wie Donner hallt in der Hölle der  
Sang.

**10. Heilig (Double Chorus)**

Heilig, heilig, heilig ist Gott der Herr Zebaoth!  
Alle Lande sind seiner Ehre voll.  
(Jesaja 6,3)

Herr Gott, dich loben wir,  
Herr Gott, wir danken dir!

O Father! how moved by love is your breast  
at these thoughts! How it beats  
With most blessed, most intimate joy,  
how it exceeds all bounds.

The heart is stilled by comprehending  
the Lord of the world, Jehovah, Sabaoth!  
O what a union,  
I am his child and God is my father.

Yet when I turn my eyes back to the path  
on which I have been treading,  
how slippery it often was,  
how many a thorn injured my feet,  
how many threatening dangers  
plunged the pilgrim's heart into fear.  
When I see how my path is nearing its  
homeland,  
where eternal spring reigns  
and no thorns grow,  
and where surrounded by your grace  
nothing but joy moves the heart,  
then I rejoice that I have covered  
this long distance.

From far away, golden battlements  
are already shimmering through grayish mists,  
they shine like stars  
in the rosy light of eternity.  
The heavenly fragrance of the west wind is  
already wafting toward me,  
and fills the air with a foretaste of bliss.  
Already I hear the jubilation of the blessed  
choirs,  
the hymns of devotion,  
I hear the pure sound of the harps of heaven.  
Loudly resounds "Holy," the song of the angels  
and the brethren,  
the sound of cymbals echoes through the  
heavens,  
and the song is like thunder in the depths of  
hell.

Holy, holy, holy is the Lord of hosts.  
The whole earth is full of his glory.  
(Isaiah 6: 3)

Lord God, we praise you!  
Lord God, we give you thanks!



### 11. Recitative (Bass)

Das Übrige vom Pilgerpfade lass,  
Vater, deine Gnade mich leiten;  
ich vertraue dir.  
Nie, o noch nie hat,  
mein Vertraun gefehlet,  
was du mir auserwählet,  
war immerdar das Beste mir.  
So gib mir nun, was deine Huld  
ersiehet,  
und wann so Erd als Himmel mir entfliehet,  
hab ich nur dich,  
so bin ich stets vergnügt,  
wie's deine Weisheit fügt.

### 12. Aria (Bass)

Ich weiche nicht von deiner Rechten,  
wann Welt und Sünde mich befechten,  
wann mein Gewissen drohend spricht:  
Ich weiche nicht von deiner Rechten,  
ich weiche nicht, nein! ich weiche nicht.  
Willst du mich ganz Wege führen,  
soll ich mein ganzes Glück verlieren  
und wandeln ohne Trost und Licht:  
Ich weiche nicht von deiner Rechten,  
ich weiche nicht, nein! ich weiche nicht.  
Soll meine Grube mich verschlingen,  
ich noch mit schwarzen Zweifeln ringen,  
wenn schon mein Auge sterbend bricht:  
Ich weiche nicht von deiner Rechten,  
ich weiche nicht, nein! ich weiche nicht.  
Wann Weltenflammen mich umwallen  
und schreckliche Posaunen schallen:  
"Ihr Menschen, stellt euch vor Gericht!"  
Ich weiche nicht von deiner Rechten,  
ich weiche nicht, nein! ich weiche nicht.

### 13. Recitative (Alto)

Ich weiche nicht  
und will dich immer loben  
und deiner Huld mich freun;  
hienieden und dort oben  
soll nur dein Lob in meinem Munde  
sein.  
Nie will ich das vergessen,  
was deine Huld an mir getan.  
Nein, diese Huld, so groß, so unermessen,  
bet ich, so lang ich bin, bewundernd an.

Let the rest of my pilgrimage be led  
O Father, by your mercy,  
I trust in you.  
My confidence has never,  
never yet failed  
What you have chosen for me  
has always been the best for me.  
Therefore, grant me now what your mercy has  
foreseen,  
and even if earth and heaven flee from me,  
as long as I have you,  
I will always be cheerful,  
whatever your wisdom decrees.

I will not leave your right side,  
if the world and sin fight against me,  
if my conscience speaks and threatens:  
I will not leave your right side,  
I will not leave, no, I will not leave.  
If you lead me through rough paths,  
if I lose all my fortune  
and wander without comfort and joy:  
I will not leave your right side,  
I will not leave, no, I will not leave.  
If my grave should swallow me  
and if I still struggle with dark doubts  
when my dying eye grows dim:  
I will not leave your right side,  
I will not leave, no, I will not leave.  
If worldly flames surround me  
and terrible trumpets sound:  
"Mankind, stand before the judgment":  
I will not leave your right side,  
I will not leave, no, I will not leave.

I will not leave  
and I will always praise you  
and I will enjoy your mercy.  
Here on earth and in heaven above,  
nothing but your praise shall be heard from my  
mouth.  
I will never forget  
what your mercy has done for me.  
No, as long as I live, I will pray in amazement  
for this mercy that is so great and so unlimited.

**14. Chorus**

Lobet den Herrn in seinem Heiligtum,  
lobet ihn in der Veste seiner Macht!

(Psalm 150,1)

**Chorale (Soprano)**

Aus voller Seele lob ich dich  
mit Himmeln, Erd und Meer,  
die ganze Schöpfung freuet sich,  
dein, o Allgütiger.

**Chorus**

Lobet ihn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit!

(Psalm 150,2)

**Chorale (Tutti)**

Du zeigst der Sonne ihren Lauf  
und sein Gestad dem Meer,  
du schließt der Saat den Acker auf  
und führst ihr Regen her.

**Chorus**

Lobet ihn mit Posaunen,  
lobet ihn mit Psalter und Harfen!

(Psalm 150,3)

**Chorale (Alto)**

Von dir, auf den, was lebet, sieht,  
wird keines übersehn.  
Du hörst so wie des Seraphs Lied  
des kleinsten Wurmes Flehn.

**Chorus**

Lobet ihn mit Pauken und Reigen,  
lobet ihn mit Saiten und Pfeifen! (Psalm 150,4)

**Chorale (Alto and Tenor)**

Du gibst den Menschen Brot und Wein,  
füllst Scheun und Fass für sie  
und auch dem Wild in Wüstenein  
entgeht sein Futter nie.

**Chorus**

Lobet ihn mit hellen Cymbeln,  
lobet ihn mit wohlklingenden Cymbeln!

(Psalm 150,5)

**Chorale (Tutti)**

Du nimmst des Menschens Leben wahr,  
ihn leitet deine Hand  
durch jede drohende Gefahr  
bis in sein Vaterland.

**Chorus**

Alles, was Odem hat, lobe den Herrn! Halleluja!  
(Psalm 150,6)

Praise God in His sanctuary: praise Him in the  
firmament of His power.

(Psalm 150: 1)

I praise you with my entire soul,  
with heaven, earth, and sea.  
The whole creation delights in you,  
O Almighty One.

Praise Him for His mighty acts: praise Him  
according to his excellent greatness.

(Psalm 150: 2)

You show the sun his path  
and the sea her shore,  
you prepare the field for the seed  
and bring rain for it.

Praise Him with the sound of the trumpet:  
praise Him with the psaltery and harp.

(Psalm 150: 3)

All that lives, sees,  
none of them will be overlooked by you.  
You listen to the seraph's song  
as well as the supplication of the tiniest  
worm.

Praise Him with the timbrel and dance: praise  
Him with strings and pipes. (Psalm 150: 4)

You give men bread and wine,  
you fill their barn and barrel,  
and even the deer in the wilderness  
will never lack nourishment.

Praise Him upon the bright cymbals: praise  
Him upon the high sounding cymbals.

(Psalm 150: 5)

You look after the lives of men,  
your hand leads them  
through every threatening danger  
to their homeland.

Let every thing that hath breath praise the Lord.  
Praise ye the Lord. (Psalm 150: 6)

**Chorale (Tutti)**

Du bist ganz Vatersinn und  
Gnade,  
erfreust und hilfst so gern.  
Dich lobe, was da Odem hat,  
und preise seinen Herrn.  
Mit Erd und Himmel  
spät und früh  
bet ihn, o Seele, an!  
Erheb den Herrn, vergiß es nie,  
was er an dir getan.

You are full of paternal understanding and  
mercy,  
you give pleasure and help willingly.  
Let every thing that hath breath  
praise you, their Lord.  
With earth and heaven,  
from morning till night,  
worship Him, O my soul!  
Extol the Lord, and do not forget  
what He has done for you.

**ZWEITER TEIL**

**15. Chorus**

Eine Weihrauchswolke wallet  
um der Freundschaft Dankaltar.  
Ihre frohe Hymne schallet  
dem, der ewig ist und war.

**PART II**

A cloud of incense billows  
around friendship's altar of thanksgiving.  
Its joyful hymn sounds  
to him who eternally is and has always been.

**16. Aria (Soprano)**

Mit Himmel in den Blicken  
steht sie, die schöne Freundschaft, da,  
ihr Busen wallt Entzücken,  
sie opfert ihr Halleluja.  
Des Freundes Wonnebeste  
klopft hoch ihr Herz voll Liebessinn,  
auf Flügeln sanfter Weste  
schwebt ihr Gebet und Weihrauch hin.

Beautiful friendship stands here,  
heaven in her gaze,  
A joyous tumult in her breast,  
she offers up her Alleluia.  
At her friend's feast of joy  
her heart beats with loving affection.  
Her prayer and her incense rise  
on the wings of gentle western winds.

**17. Recitative (Bass)**

Du edler Mann!  
du, dessen Herz nie Freunden wanket,  
hör ihre Jubel an.  
Sieh, wie sie laut für dich  
hinauf zur Gottheit danket,  
wie warm für dich sie fleht  
um Leben, Wohlfahrt und Gedeihn  
und alles, was des Lebens Glück erhöht,  
um recht zufrieden  
dich der Gotteswelt zu freun.

You noble man,  
you, whose heart is never fickle toward friends,  
hear her jubilation.  
See how she heartily thanks  
God above for you,  
how warmly she entreats on your behalf  
for life, welfare, and prosperity  
and for all that enriches life's fortune,  
so that you can enjoy with true satisfaction  
the world of God.

**18. Aria (Bass)**

Zum Eden bildete das "Werde!"  
wonnenlose Wüstenein,  
o wert ist unsers Gottes Erde,  
sich ihrer zu erfreun.  
Du siehst kein Wetter um sie schweben,  
es scheint die Sonne drauf;  
es sproßt kein Dorn,  
so blüht daneben auch eine Rose auf.

God's command "Let there be" transformed  
barren wilderness into Eden.  
O worthy is our Lord's earth  
to be enjoyed.  
No dark weather will gather  
without the sun eventually shining.  
No single thorn grows  
without a rose blooming next to it.

*(Please, turn page quietly.)*



## 19. Chor

**Tutti**

Sind nicht unsrer Freuden  
unterm Monde viel,  
sproßt nicht selbst aus Leiden  
ein seliges Gefühl?  
Hüpfen nicht von Scherzen  
mehr um unsern Pfad,  
als der Trübsinn Schmerzen  
sich ergrübelt hat?

**Soprano**

Will kein Lenz auch taugen,  
seht ihr nichts als Grab,  
wischt nun von den Augen  
Eure Tränen ab.  
Denn des Trübsinns Frevl  
ist fast unbegrenzt  
und er lügt auch Nebel,  
wo die Sonne glänzt.

**Alto and Tenor**

Dorrt am zarten Stiele  
eine Freude gleich,  
o, noch blühen viele  
um euch her für euch.  
Kommt, ihr dürft nun wählen,  
dass die Hand sie bricht,  
wollt ihr eine zählen  
und die tausend nicht?

**Bass**

Wenn gleich eine Blüte  
ungenossen fällt,  
wie, regiert nebst Güte  
Weisheit nicht die Welt?  
Könnt ihr dieses glauben  
wie so kummervoll?  
Keine wird sie rauben,  
wär es nicht zum Wohl.

**Tutti**

In der Kindheit Jahren  
unter Tanz und Spiel  
habt ihr nicht erfahren  
schon der Freuden viel?  
Blumen, Spiel dem Knaben,  
gab der Acker euch,  
und euch matt zu laben,  
trug der Baum so reich.

Do we not have many pleasures  
under the moon,  
does not bliss  
spring from sufferings?  
Does not more merriment  
cross our path  
than pains bred  
of melancholy?

If even spring seems unsuited,  
and you see nothing but the grave,  
now wipe the tears  
from your eyes,  
because melancholy  
knows no bounds  
and even feigns fog  
where the sun is shining.

If one joy withers  
on its fragile stalk,  
behold, many others blossom  
around you and for you.  
Come, you may now make your choice  
so your hand may pluck them.  
Will you count only the one  
but not the thousands remaining?

If even one bloom falls  
without being enjoyed,  
how do mercy and wisdom  
not reign this world?  
Can you believe this?  
Why so grief-stricken?  
No one could rob a single bloom  
were it not to the good.

Did you not learn  
many kinds of joy,  
dancing and playing  
during the years of your youth?  
The field gave you flowers,  
delights of youth,  
and to refresh you when you were weak,  
the tree bore plenteous fruit.

**Soprano, Alto, Bass**

Ward auch ihrer minder,  
als die Kindheit floh,  
wallte nicht gesünder  
eure Brust und froh?  
Bei der Liebe Sehnen  
wünschtet ihr euch mehr,  
blühten junge Schönen  
führend um euch her.

**Soprano, Tenor**

Ward dem Manne minder  
Gattin, Ehr und Gut,  
und geliebte Kinder  
und gesundes Blut.  
Freunde, treu und bieder  
und dem Herzen wert,  
auch durch Glück der Brüder  
ward sein Glück vermehrt.

**Bass**

Fehlt dem Greis Entzücken,  
kann er, froh zu sein,  
nicht auf Enkel blicken,  
seiner Kraft sich freun?  
Um ihn zu beleben  
kocht der Traube Saft,  
mit dem Saft der Reben  
trinkt er neue Kraft.

**Tutti**

Währlich hat der Wonne  
Gottes Erde viel,  
Wein und Lenzensonne  
und der Saiten Spiel.  
Freundschaft, Gattenliebe,  
Ehre, Gut und Geld  
und der Tugend Triebe:  
Schön ist Gottes Welt.

Even if the number of joys decreased,  
once childhood flew,  
was your breast later not moved  
with health and happiness?  
You wished for more  
when you were longing for love,  
and young passionate beauties  
were blossoming around you.

When a man is starting to lose  
his companion, glory and his belongings,  
beloved children  
and good health,  
then friends, faithful and honest,  
are worthy of his heart,  
and his own fortune is heightened  
by the fortune of his brothers.

If the old man is lacking joy,  
can he not look upon his grandchildren  
to be pleased  
and enjoy his strength?  
The juice of the grape ferments  
to refresh him,  
he acquires new power  
drinking the juice of the vine.

Indeed, God's earth bears  
many a joy,  
wine and the spring sunshine  
and the music of stringed instruments.  
Friendship, marital affection,  
glory, goods, and money  
and all inclinations toward virtue:  
God's world is beautiful.

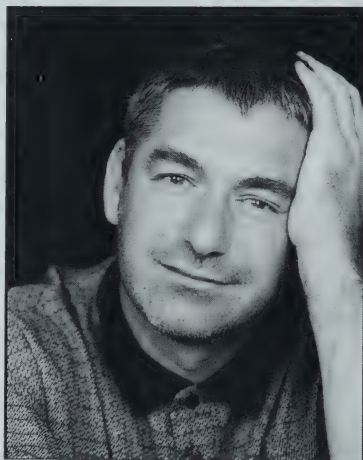
# H&H Interview

## AN INTERVIEW WITH GRANT LLEWELLYN

*Last June Grant Llewellyn was appointed the new Music Director of the Handel & Haydn Society, a position he assumes in the upcoming 2001-2002 season. In addition to an active guest-conducting schedule with symphony orchestras and opera companies around the world, Mr. Llewellyn serves as Conductor in Residence of the BBC National Orchestra of Wales. Mr. Llewellyn currently resides in the village of Dinas Powys in the of Vale of Glamorgan, Wales, with his wife Charlotte, and their four children Imogen, Ceridwen, Jasper, and Theo.*

*On a recent trip to Boston, Mr. Llewellyn spoke with H&H Director of Marketing Gregg Sorensen about early music, Boston, and his family. This is the second of two conversations.*

GS: You made your H&H debut on April 9, 1999, conducting the Chorus in a program of English and Italian Madrigals. I was told that you grew up with this music. When you were a student in Manchester and Cambridge did you study a lot of choral music?



*Grant Llewellyn*

GL: Absolutely. At the Chethams School of Music in Manchester—during my high school years—we had a wonderful director of music, Michael Brewer, who is one of the great choral trainers in the world today. His favorite activity in the school was his chamber choir, of which I was a member. We really learned this repertoire very intimately and rehearsed and performed week in, week out.

I also found myself singing as a choral scholar at Cambridge University. I'm no singer, particularly, but I had lots of experience at school and was able to join one of the college chapel choirs where we sang five or six services a week. I guess you could say that it's in my blood.

GS: You conducted the first movement of Beethoven's Symphony No. 9 with the H&H Orchestra at Harvard University in the fall of 1999. The Orchestra performed on period instruments. The previous week you had worked with a modern instrument orchestra in England. Does your approach to music-making change when you lead a period instrument orchestra?



GL: Somewhat. You must have a scholarly approach with a period instrument orchestra in order to do justice to the style and the time of the composer. But ultimately, it comes down to gut instinct and where your heart and passions lie. I think you would probably find that the vast majority of early music players are first and foremost interested in whether the person on the podium has a strong sense of the music, is intuitively musical, has a feeling for the music, and the nature of the music. One needs to marry the scholarship with the heart.

*It comes down to  
gut instinct ... one  
needs to marry the  
scholarship with the  
heart.*

GS: Which period instrument conductors have influenced you?

GL: I think I'm fortunate that I grew up with Christopher [Hogwood], John Eliot [Gardiner] and Roger [Norrington]. We younger conductors have had the luxury of being able to learn from them. They've taken all the risks. John Eliot stands out in my mind because he worked with my school orchestra in Manchester when I was 15 or 16 years old. I led the cellos for him a number of times.

GS: What are some of your favorite places in Boston?

GL: I think my all-time favorite place in the Boston area is Good Harbor Beach, just outside Gloucester on Cape Ann. In the early 1990's, when I was an assistant conductor [under Seiji

Ozawa] at the Boston Symphony, my family and I would head up there if we had a free day. In town, Brookline was our favorite spot. We lived in and around Coolidge Corner for the years that we were here—a little place called Kent Square. We also love Concord, and, of course, the Berkshires.

GS: What are some of your favorite restaurants and pubs?

GL: Doyle's in Jamaica Plain is a great favorite. It was a regular haunt of some friends of mine in the Boston Symphony. We were sort of partners in crime. We used to hang

out there occasionally just to keep our fingers on the pulse of Boston politics and what have you. I also enjoy the Green Street Café in Brookline just off Coolidge Corner on Harvard Street. Davio's Restaurant, too.

GS: In addition to music, are there any sports that you enjoy?

GL: Soccer is my sport, absolutely. When I was a young lad in Manchester it was a thrill to be so close to some of the greatest soccer teams: Manchester United, Manchester City. Week in and week out I would go to see them.

GS: Did you play?

GL: Yes, I played a lot in my youth. In fact, during the summer while I was at Tanglewood [as a Conducting Fellow at the Tanglewood Music Center], I

played in a team called Tio's Hot Dog Internationals. Tio's Hot Dogs were a particularly spicy hot dog served at a restaurant in Pittsfield. One of the teachers at Tanglewood was a great soccer player, a great sportsman, and he invited me to play. So I ended up playing in this tri-state league during the summer months up in Vermont, New York State, and Massachusetts.

GS: You're someone with a lot of interests. What keeps you busy when you're not making music?

GL: I do indeed have numerous interests: literature, theater and all the various sports I dabble in. But when I'm not working, I become pretty single minded about my family and guard that time jealously. I'm away so much of the year that I like to give all my energy and time and imagination to them when I'm home.

I think it's now five years on the chart that I've missed my wife's birthday. When I say missed, I mean I've been abroad. I miss anniversaries, and that's just a fact of life. We don't get heated about that, but it means that when I do get home it would be very easy just to shut myself away and study my scores, but that time is too important, it's too precious. For the time being, having four kids and a wonderfully talented, intelligent wife, is a pretty big hobby.



GS: I know that arts education is important to you, and as such, you've pledged to become actively involved in H&H's educational outreach program. As a father and advocate for the arts, how would you recommend that parents guide their children so they can realize the importance of the arts?

GL: I think that we have a big challenge these days as parents to provide the extracurricular activities for our children in a balanced fashion. There are any number of recreational activities for kids to enjoy out of school, so it's very easy in this day and age of multiple opportunities to over-schedule your kids' free time.

There are two dangers here. One is that there's no time for them to get bored and create their own entertainment, to make conversation. The other thing is that they might not have enough time for activities that take a little bit more energy, a little bit more perseverance, like the arts: music, dance, and ballet. It's increasingly difficult to get the kids to make a commitment to the arts when there are so many other activities going on. We need to lead them along the best we can.

---

*To read more of this interview with  
Grant Llewellyn, please visit:*

[www.handelandhaydn.org/whowere/grant.htm](http://www.handelandhaydn.org/whowere/grant.htm)

# Upcoming Concerts

2 0 0 0 - 2 0 0 1 S E A S O N

## Vivaldi: Gloria

Fri., April 6, 8pm - NEC's Jordan Hall

Sun., April 8, 3pm - Sanders Theatre

Rinaldo Alessandrini, conductor

BONONCINI: *Sinfonia de Chiesa*

BONONCINI: *Stabat Mater*

VIVALDI: *Gloria*

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## Mozart, Haydn, & Hogwood

Fri., April 20, 8pm - Symphony Hall

Sun., April 22, 3pm - Symphony Hall

Christopher Hogwood, conductor

Robert Levin, piano

Dominique Labelle, soprano

MOZART: Piano Concerto No. 21

MOZART: "Ch'io mi scordi di te"

HAYDN: Symphony No. 104

Join us in celebrating Christopher Hogwood's final concerts as H&H Artistic Director.

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In fiscal year 2000, the Handel & Haydn Society launched a five-year \$4.0 million Vision Campaign; the Society is also in the midst of a \$2.5 million Capital Campaign for permanent endowment and working capital reserve. Designated funds will enable the Society to enhance the quality of all performances and to reach new audiences. We are grateful to the following donors whose generous commitments will guide H&H into the 21st century.

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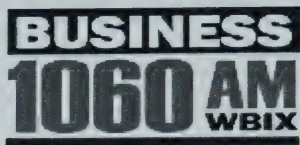
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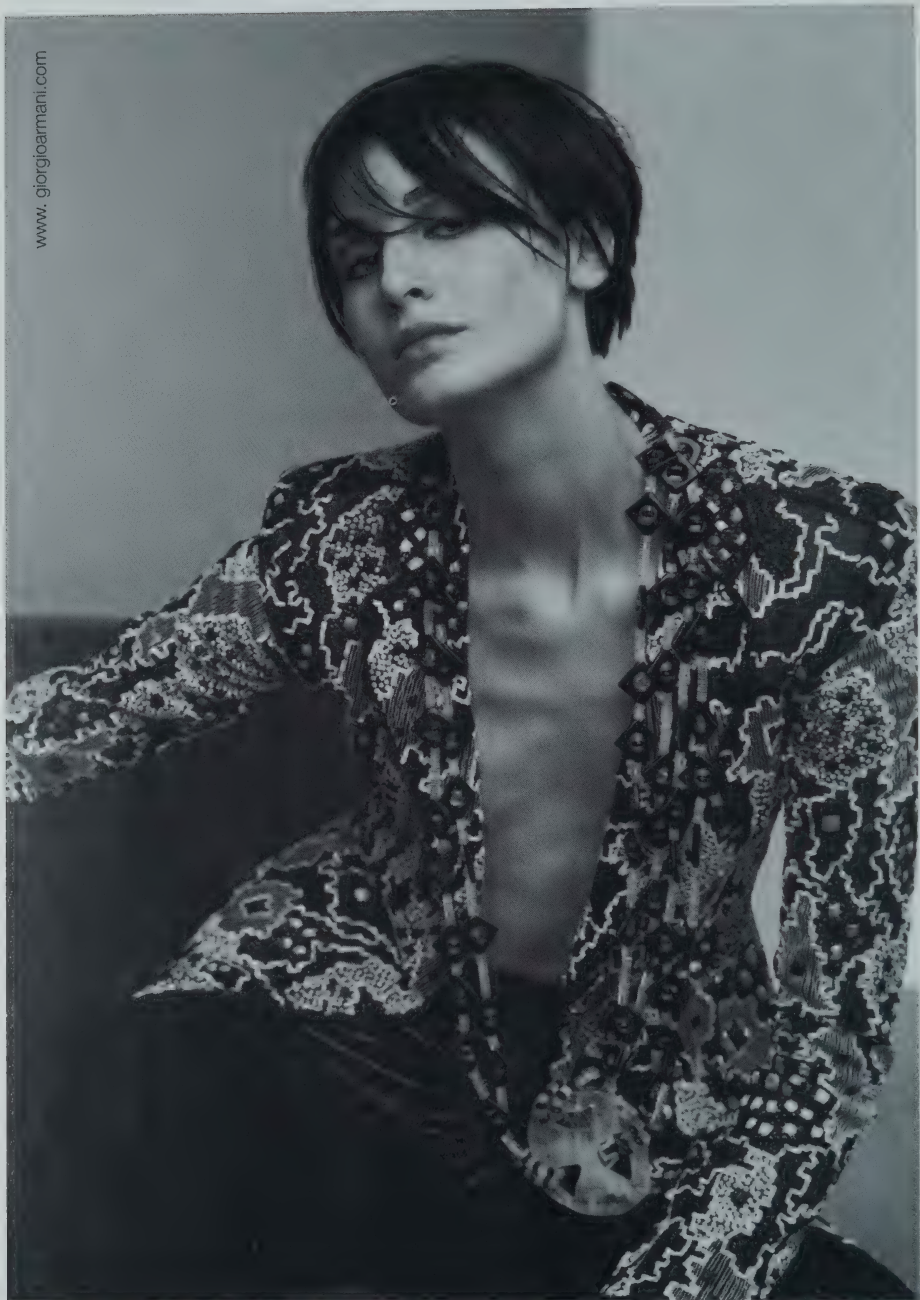
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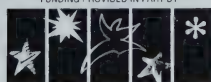
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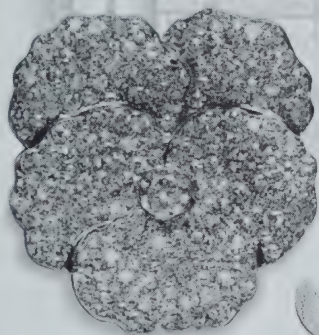
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